

STRINGIN' THE BLUES

Martin Norgaard

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1/Violin Solo Sheet
- 8 - Violin 2/Violin Solo Sheet
- 5 - Violin 3 (Viola T.C.)/Violin Solo Sheet
- 5 - Viola/Viola Solo Sheet
- 5 - Violoncello/Violoncello Solo Sheet
- 5 - Double Bass/Double Bass Solo Sheet
- 1 - Piano
- 1 - Opt. Drum Set

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



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The Composer

Martin Norgaard is the author of the groundbreaking methods *Jazz Fiddle Wizard*, *Jazz Fiddle Wizard Junior*, *Jazz Viola Wizard Junior*, and *Jazz Cello Wizard Junior*. He is currently a doctoral fellow in music education with a jazz emphasis at The University of Texas at Austin.

Norgaard taught jazz and commercial strings at Belmont University and Vanderbilt University for six years, and was director of the Belmont Jazz String Quartet and Jazz String Septet, which were featured at IAJE 2001, MENC 2002, and ASTA 2003.

Norgaard is a frequent clinician at state and national conventions for ASTA, TMEA, OMEA, IMEA, MENC, and IAJE, and has taught at summer workshops such as the IAJE Teacher Training Institute, South Carolina Suzuki Institute, Augusta Heritage Festival, and Vanderbilt's International Fiddle School.

About the Music

Stringin' the Blues is a medium-slow blues swing piece. Following standard jazz writing practices, the triplet feel is not notated but implied. This work should be played with a heavy feel, and with the rhythmic unevenness of the swing eighth-note lines exaggerated. One of the challenges of this piece is to get the tutti solo sections that feature eighth-note lines (bars 29–32) to sound like one instrument. These sections are inspired by the sax soli sections of traditional jazz big band charts and are very effective vehicles for teaching jazz phrasing. Also, try to get the notated slides (bar 4, upper strings) coordinated in all sections.

The swing feel affects all rhythms. As an example, the second note in measure 4 in the upper strings, on the “and” of 2, is played later than notated due to the swing subdivision. Students will do this instinctively if the rhythm is demonstrated for them. Longer notes should be played with a small accent followed by a diminuendo (bar 10, first note in upper strings). I encourage experimentation with little or no vibrato. Try playing the entire piece with little or no vibrato except at the end of longer notes.

This piece explores several textures. The melody is initially presented by lower strings in pizzicato, then moves to violin 1 with a traditional stopped blues accompaniment (m. 13). The piece continues with a send off into a tutti shout chorus (m. 25), followed by a short bridge with a pedal (m. 37–43). The accompaniment to the improvised solos alternates between the stopped feel and a regular blues walking feel. In a performance with more than two soloists, one could repeat back to either bar 57 or 45. In addition, the accompaniment in upper strings could be eliminated from the initial solo(s). After solos, the piece circles back through the various sections, including an expanded tutti solo section.

The solo sections should feature individual students. An informational sheet is included for each instrument. The soloist can choose between two approaches. The easiest is to use the same scale throughout the solo. This does not require the student to be aware of chord changes, but the soloist may need a cue when the solo is over. The more advanced option requires the student to continually be aware of the 12-bar form. This can be accomplished by teaching how to hear and improvise around the inner melody listed on the solo sheet. In performance, have students solo at the front of the stage. Microphones will allow them to be heard over the orchestra and optional rhythm section.

A handwritten signature in black ink that reads "Martin Norgaard".

String Editing: Soon Hee Newbold

STRINGIN' THE BLUES

MARTIN NORGAARD

Swing ($\text{♩} = 105$) ($\text{♪} = \overline{\text{♩}\text{♩}}^3$)

This musical score page shows the first eight measures of the piece. The instrumentation includes Violin 1, Violin 2, Opt. Violin 3 (Viola), Viola, Violoncello, Double Bass, Piano, and Opt. Drum Set. The key signature is A major (two sharps). Measure 1 starts with a piano dynamic. Measures 2 through 4 show the piano playing a rhythmic pattern of eighth notes. Measures 5 through 8 show the piano continuing this pattern. Measure 8 ends with a piano dynamic. The score is labeled "Swing ($\text{♩} = 105$) ($\text{♪} = \overline{\text{♩}\text{♩}}^3$)". The title "STRINGIN' THE BLUES" is at the top, and the composer's name "MARTIN NORGAARD" is on the right. A large red watermark "Preview Use Requires Purchase Only" is diagonally across the page.

This musical score page shows the next eight measures of the piece. The instrumentation remains the same: Violin 1, Violin 2, Opt. Violin 3 (Viola), Viola, Violoncello, Double Bass, Piano, and Opt. Drum Set. The key signature changes to D major (one sharp). Measures 5 and 6 show the piano playing a rhythmic pattern of eighth notes. Measures 7 and 8 show the piano continuing this pattern. The score is labeled "G7" and "D7" above the piano parts. The large red watermark "Preview Use Requires Purchase Only" is diagonally across the page.

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Musical score page 4, measures 9-12. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Viola, Cel., D.B., Piano, and Opt. Drum Set. The piano part features chords E-7, A7, D7, and A7. The drums play eighth-note patterns. Measure 12 ends with a fermata over the piano's A7 chord.

Musical score page 4 continuing from measure 13. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Viola, Cel., D.B., Piano, and Opt. Drum Set. The piano part features chords D7, G7, and D7. Measures 14 and 15 show dynamic changes (p, f) and sustained notes. Measure 16 ends with a fermata over the piano's D7 chord.



Musical score page 1 featuring seven staves of music for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Viola, Cel., D.B., and Piano/Opt. Drum Set. The score is in 2/4 time with a key signature of two sharps. Measures 17 through 20 are shown. Dynamics include *p*, *f*, and *G7*, *D7*. Measure 17 starts with *p* for all instruments. Measure 18 begins with *f* for Vln. 2 and Opt. Vln. 3. Measure 19 begins with *f* for Cel. and D.B. Measure 20 begins with *p* for all instruments.



Musical score page 2 featuring the same seven staves as page 1. Measures 21 through 24 are shown. Dynamics include *p*, *f*, and *E7*, *A7*, *D7*, *A7*. Measure 21 starts with *p* for all instruments. Measure 22 begins with *f* for Cel. and D.B. Measure 23 begins with *f* for all instruments. Measure 24 begins with *p* for all instruments.

25

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

25 26 27 28

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

29 30 31 32

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

33 34 35 36

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

37 38 39 40

Solo appears in all instruments

Solo

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

A7

41 mp 42 43 44

45 Solo 1

Solo

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

p D7 p

45 p 46 47 48

Solo

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

49 50 51 52

Solo 2

Solo

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

A7 G7 D7 A7

53 54 55 56

57

Solo

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

57 *p*

58

59

60

ONLINE PURCHASE

A musical score page featuring seven staves. The top five staves represent the orchestra: Solo (Treble clef), Vln. 1 (Treble clef), Vln. 2 (Treble clef), Opt. Vln. 3 (Vla.) (Treble clef), and Viola (Bass clef). The bottom two staves represent the piano/vocal part: Vcl. (Bass clef) and D.B. (Bass clef). The piano staff includes a bass clef and a treble clef above it, indicating a transposed key. The score is in common time and consists of six measures. Measure 1: Solo plays eighth-note patterns. Vln. 1, Vln. 2, and Opt. Vln. 3 play eighth-note patterns. Viola and Vcl. rest. D.B. plays eighth notes. Measure 2: Solo plays eighth-note patterns. Vln. 1, Vln. 2, and Opt. Vln. 3 play eighth-note patterns. Viola and Vcl. rest. D.B. plays eighth notes. Measure 3: Solo plays eighth-note patterns. Vln. 1, Vln. 2, and Opt. Vln. 3 play eighth-note patterns. Viola and Vcl. rest. D.B. plays eighth notes. Measure 4: Solo plays eighth-note patterns. Vln. 1, Vln. 2, and Opt. Vln. 3 play eighth-note patterns. Viola and Vcl. rest. D.B. plays eighth notes. Measure 5: Solo plays eighth-note patterns. Vln. 1, Vln. 2, and Opt. Vln. 3 play eighth-note patterns. Viola and Vcl. rest. D.B. plays eighth notes. Measure 6: Solo plays eighth-note patterns. Vln. 1, Vln. 2, and Opt. Vln. 3 play eighth-note patterns. Viola and Vcl. rest. D.B. plays eighth notes. The piano/vocal part begins in measure 4, playing eighth-note chords. The score is annotated with red text: 'Preview' and 'Legal Use' diagonally across the top, and 'G7' and 'D7' below the piano staff.

End solo

Solo

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Cel.

D.B.

Piano

Opt. Drum Set

A7 G7 D7 A7

65 66 *mf* 68

pp

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Cel.

D.B.

Piano

Opt. Drum Set

69 pp 70 71 72 mp

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

73 74 75 *f* 76 *ff*

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

77 78 79 80

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

G7 D7 B7(9)

81 82 83 84

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

E-7 A7 D7 A7

85 86 87 88

89

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

89 *pp*

90

91 *f*

92

pp

Preview Use Requires Purchase Only

Vln. 1

Vln. 2

Opt. Vln. 3
(Vla.)

Viola

Vcl.

D.B.

Piano

Opt. Drum Set

G7

93

94

95 *f*

96

C7 B7

Musical score page 15, measures 97-100. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Viola, Cel., D.B., Piano, and Opt. Drum Set. The instrumentation is identical to the previous page, with the addition of the Double Bass (D.B.) part. The score shows various melodic and harmonic patterns across the different instruments, with dynamic markings like *arco* and *div.* Measure 97 starts with a piano introduction. Measures 98-100 feature chords labeled E-7, A 7, D7, and B7. The Opt. Drum Set part includes bass drum and snare drum strokes. Measure 100 concludes with a forte dynamic.

Musical score page 15 continuation, measures 101-104. The instrumentation remains the same: Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Viola, Cel., D.B., Piano, and Opt. Drum Set. The score shows a continuation of the melodic and harmonic patterns from the previous measures. Measures 101-103 feature piano chords labeled E-7, A 7, and D7. Measure 104 concludes with a forte dynamic. The Opt. Drum Set part includes bass drum and snare drum strokes.

Techniques for Developing Improvised Solos

for measures 45–68

Easy:

Basic scale — D minor pentatonic scale with an A♭/G♯ added (also called the D blues scale).

Use the D blues scale listed above on the entire 12-bar solo. Disregard the blues chord progression accompanying both solos (measures 45–56 and 57–68). Try improvising a solo following the blues vocal tradition: (1) improvise a 4-measure figure, (2) repeat the 4-measure figure in the following 4 measures with a slight variation, (3) answer the figure and variation in the final 4 measures. Below is an example:

Advanced:

Improvise around the inner melody line listed below. Use the D mixolydian scale (same notes as G major), with the F♯ adjusted to an F♮ according to the inner melody. Inner melodies are target notes made up of chord tones. For more information, visit www.jazzfiddlewizard.com.

Inner Melody